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which do not suit good teachers. Such teachers will find this book just what they want.

LORETO ACADEMY.

The Golden Jubilee of Loreto Academy, at Florysburg, was celebrated on the 23rd ult., by a series of magnificently programmed events. The auspicious event was opened by a Solemn Pontifical Mass, celebrated by Most Rev. J. J. Kain, D. D., Graduating honors given to the students, and a grand social reception given by Miss Laura C. Barry, of St. Louis; Miss Mary K. Denir, of St. Louis, Mo.; Miss Mary E. Walsh, of Moberly, Mo.; Miss Ethel B. Funston, of St. Louis, Mo.; Miss Genevieve F. Reilly, of St. Louis, Mo.; Miss Anna L. Newhall, of St. Louis, Mo.; Miss Corinne A. Sherman, of Col.; Miss Anna D. Redmond, of Fountain, Col.

Special credit is due the students of music for their very prominent work. The department of music has made remarkable progress under the advanced methods of Sister Mary Martin, who takes special pride in its direction.

Loreto Academy, established in 1847, is situated in the midst of a delightful and healthful country, the beauty of which is enhanced by the proximity of St. Louis and suburban Belleville. The school possesses all the advantages of a city and suburban residence. Several trains run daily between Florysburg and St. Louis.

The academy is located on one of the most desirable elevations characteristic of the valley, commanding an agreeable prospect in every direction. Its position is retired, yet easy of access, being but two squares from the depot. The building is furnished with all the recent appliances, adapted to taste, comfort and convenience.

Brahms delighted in disappointing the autograph hunters. All sorts of dodges were tried by these gentry to get a letter or postcard out of him. One day a letter arrived from a man who said that he had the report of which we ordered of us shall be sent to your address this evening." As he had never ordered any rapsiers, he knew what the writer wanted, and tore the letter in pieces. Once, as he was playing over a sonata with a celloist, Brahms struck the keys with all his might and said, so that the cellist commented, "I cannot hear me at all." "You lucky devils," Brahms grimly replied.

The London *Daily Mail* thus describes the personality of Sir Arthur Sullivan: "His short, well-groomed figure and genial face, strongly subdivided into big, glittering eyes, a solid nose, bushy eyebrows, dark whiskers and moustache, and full upper lip, and round chin, are familiar to us all in our theatrical fetes." He has combined great artistic wit; great business gifts more successfully than most musicians, and, while the most admired of latter-day masters of oratorio, he commands a fund of popularity, for light operas such as no one else can write. Officially, he holds one of the Savoy Theatres during his first ten years, and his copyrights are worth a handsome income in themselves. Few men have been so generous with their money, and innumerable relations and unscrupulous friends have shared his good fortune."

COLORADO AND THE WEST.

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WHY THE OLD PREVAILS.

A correspondent inquires why it is that concert programs, not only here, but elsewhere, continue to present so much music that is old and so little that is new. The only answer appears to be, says *Music Trade Review*, that the old music is more worth the hearing than the greater part of the new. At least one-half of the music that is listed in it lives; there are many fine musicians, but few of them write masterpieces. Countless symphonies have been produced since the time of Mendelssohn by composers eminent in their art, but between the time of that master and the present day, not a single notable work in the field of symphony, works about which the future is likely to look itself, may be counted on the fingers of one hand. A return must always be made to the old because the needs give no opportunity for originality. The most popular works of this order that will probably survive, and Raaff has composed one or two, and Rubinstein one that, perhaps, may linger through the ages, but the great mass of symphonies that have been produced since Mendelssohn's time are destined to exist only in the libraries of the collector, and remain hundreds of excellent symphonies, perfect in workmanship, faultless in technique, admirable in musical craftsmanship, have been written and played, only to fall into oblivion. There is a certain class of people who much invention desire, but it is now difficult to find something new to say in symphony, and more difficult still, after having found it, to say it in a manner that shall cause it to live. Not many years ago, Spohr was a name to conjure with. He wrote many symphonies, but they have all disappeared. His fourth, "The Conservation of Sound," is sometimes heard, but rarely. His thirty-four string quartets have gone in the same direction, and his works, with the possible exception of some services written for him, are as much discredited now as he was once overrated. Complaints continually go forth from solo violinists of the scarcity of violin concertos, but how seldom do they take refuge in the seventeen compositions of this kind written by Spohr.

So it is with concertos for the piano. Beethoven is constantly played; Chopin survives, also Mendelssohn—weakly; Schumann's one work in this kind, and but a myriad of concertos for this instrument by a few others have survived. Field lives in his nocturnes, but his seven concertos have vanished. Ferdinand Ries, a pupil of Beethoven, composed nine concertos. One of them in C sharp minor, and another in E flat, are not greatly inferior to the works of the same author written by his master, and yet there are no more. Haydn's seven grand concertos, and some really fine concertos by Woelfl, Dussek, and Moscheles have gone down among the dead men.

It is almost impossible to reflect on the merciless treatment to which these objects work that in their day bade fair to enjoy immortality. How many names such as those of Kalliwoda, Lindpainter, who were famous in their lives, are almost forgotten. How much will posterity remember of the Reinekes, the Baubells, and the names of our time, despite the accuracy and the skill with which they have written? Of all the vast number of admirable quartets composed by Boeckeler, only a minuscule survives. In music, as in other things, the law of survival is the chief factor, and yet it is not easy to conceive that all which has survived is to be classed with the unfitness. Something is to be attributed to the change in musical fashion, and yet though Grieg lives, it cannot be said that Paganini has just come to pass out of view.

Some one has said that music "is the life of view—" "musickini, music and musiekinus;" and that the last alone has the good fortune to pass down to posterity. All which is discouraging to those who, with the exception of the world, but even by the most profound knowledge, are perfect in their testing, it can only achieve "musickini" and music. Hence it is that the foundation of our various concert programs must continue to be the comparatively few great works that have stood the test of time, and been adjudged to be masterpieces of musical art. It is not easy to write a great symphony, because all or nearly all that a symphony can say has been exhausted, and from the tendency of man in art it does not appear that the production of works of art, as far as the average ear, nor notwithstanding the fact that contemporaries are capable of writing a symphony are, as a rule, better founded in the theory and practice of counterpoint than was Beethoven, and are more deeply grounded in a knowledge of orchestral resources than was he. We have, however, in full force, finely educated musicians, but we have fewer geniuses; musical music that is perfunctory, but less that is spontaneous.

In the new ballet composed by Sir Arthur Sullivan for the Alhambra, the score is so elaborate that the orchestra will be largely increased when the ballet is performed. In addition to the ordinary combination, there will be six harps.

MUSICAL BREAKS BY NOVELISTS.

Many amusing blunders are made by novelists in their references to musical compositions and performances. A writer in *Macmillan's Magazine* mentions a few of these as follows:

"In their allusions to the musical art, our novelists are guilty of the most flagrant blunders, of which any schoolgirl would be ashamed, and from which no more trouble than is necessary to turn over the leaves of a dictionary of music might have saved them. One novelist, for example, makes his hero a spruce young attorney. Some Highwayside sitting in the roadside, singing a jocund song and accompanying himself on the banjo. Marion Crawford has ascribed 'La Favorita' to Verdi, a tenor aria to Mr. Black, in sitting a lady down to listen to play. Another, making his situation unknown to that musician's many admirers, Mr. Black has again distinguished himself by describing one of his heroines as playing an unheard-of and impossible sonata of Mozart's in a sharp major key. Another has popularized the innocent scene of C major, and another has brought it from the music of the church. One can understand Mr. Black's key of A sharp major being placed on the *index expurgatorius* of the musician, for the author of the scene, in referring to it, has given an adroit touch to a comic effect. Still another has signed his name to a signature which would frighten a Diabolus among piano players. Even Charles Read, who really did know something about music, at any rate about old violins, was on dangerous ground when he ventured on details of musical technique. In 'Peg Woffington,' for instance, he has the heroine sing a song with a quick movement upon a huge paste ring, and then tells how Mr. Clibber was confounded by 'this spark adagio.' But Mr. Clibber was considerably more quick movement, which is at best a common adagio, according to contemporary乐理学, than any Englishmen the only enthusiasts. Victor Hugo, in 'Les Misérables,' has three violins and a flute playing some of Haydn's pieces at a wedding. The combination is curious enough, in all conscience, to be considered a musical comedy, but such a quartet of instruments. Aristotle would have declared that the effect of a flute is bad and exciting; what it might be when combined with three violins, we can only guess."

STRASSBERGER'S CONSERVATORY.

The graduating recital of the class of 1897 was held on the 4th ult. at Strassberger's Conservatory of Music, 220½ W. Louis Avenue. The class included Miss Lulu H. Miller, Alice Geiger, Miss N. Berry, soprano, P. G. Anton, cello, H. W. Becker, P. M. L. Conradi, piano, and a string quartette composed of Frank Geeks, 1st violin, Dr. J. P. Neale, 2d violin, George Lovell, viola, and Louis Conran, bassoon. The large and energetic present thoroughly enjoyed the well-selected programme, and testified enthusiastically to the admirable work done by the graduates. Strassberger's Conservatory is doing excellently, and is seconded by able assistants.

Count Nicolas Estherazy, the last of that distinguished family of art-patrons associated with the name of Haydn, Beethoven, and Schubert, recently in Hungary. He himself was an ardent lover of dramatic and musical art, freely extending patronage to strong ing talent. Over 200 musicians some of whom have risen to eminence in their profession were enabled, through his munificence, to complete their musical studies at the conservatories of Vienna and Budapest.

Humperdinck is one of the most abstracted men in the world, and in this connection it may not be amiss to give an anecdote of this trait which has never been printed, and which is strictly true. The composer was teacher of harmony and composition in the Frankfurt Conservatory, and one day it was proposed to him in a session of the advanced class in composition in theoretical matters. The class was gathered, the director, Scholtz, came in to listen, and Humperdinck began his questions. Not a single correct answer did he obtain; never did a student give him one, and the face of Scholtz grew reddened and redoubled, until the poor boy grew longer and longer. At last Scholtz spoke up and said, "But, really, Mr. Humperdinck, this class seems entirely unprepared!" Suddenly Humperdinck took a manuscript-and-book holder, hastily took a manuscript-and-book holder, and consulted it, and then took the director by the button of his coat (a habit which he has), and explained, "I have made a mistake, Herr Scholtz; this is the wrong class. These are the beginners in composition." He had had an hour trying to get the principles of counterpoint, canon, etc., out of a set of perspiring students who had not got beyond plain chords.—*Musical Age.*

HAS NEW YORK ANY CULTURE?

In many respects, New York is a very delightful city. It has bright skies and a clear atmosphere, and for nine months in the year it is a right pleasant place to sojourn in, says the *American Art Journal*. While it is a city without suburbs, yet it is within the instance of the most charming sea-side resorts. There is wealth within its gates, and its attractiveness for the average pleasure-seeker enables it to offer plenty of amusement at a reasonable cost.

It is the only city in the new world that keeps in close touch with London and Paris. It is not satisfied unless it has a taste of all the "reigning sensations" of the old world. Its women—that is, the women of its wealthy and well-to-do classes—dress like French, and the men in the more refined social circles follow the rule of Paris. The New Yorker without a murmur, not even asking themselves whether they, as free-born American citizens, are not sacrificing their dignity in accepting the tyrannical diets of foreign leaders in fashions. Street scenes are not unlike those of Paris. The "spithead," the loud talk, the "offensive manner," and the "spithead," and then come to the fore in public places; but, as a rule, the average New Yorker behaves himself pretty well in public. Above all, he is courteous to women, and in much so much as that his politeness becomes at times little *espresso*. He doesn't always stop at the "just enough."

But all this doesn't prove that there is any positive culture in this big city of the Western Continent. Culture is something more than a mere varnish, or a coat of paint.

The mere possession of wealth often serves to accentuate lack of culture. Too much "manners" is at times proof positive of defective mental equipment. The man who with keen mind of the world takes refuge when he wants to read the search-light of the polished intellect. It is much easier to acquire "manners" than culture. Your bright man or woman will take on a stock of "manners" in a single season, and yet when it comes to culture, it is not so easily acquired upon a stock of art, science, literature, law, languages, he or she will stand mute as a fish. In other words, polish is not culture; it is, so to speak, a mere symptom of an ailment—not the ailment itself.

True culture, that is, culture and noble education, referred to by John Milton, is that "liberal education" which completely transforms the *genus homini*. This transformation, however, is not the work of a day or a year. It is no sudden change; it is a slow, steady, gradual growth. "A book in breeches" is not always a cultured man for there is no integral development, no all-around increase. Your mere bookish man is often given to multiplying words without knowledge. He is a good talker. If it were not, however, for his "flashes of silence," he would be a wise man. Lack of breadth makes him unbearable. Culture is that most indefinable quality that results from the combination of liberal education and good manners. Your genuine man of culture has no trouble in being a good Christian, for his mind is healthy, sound, logical, positive, cheerful, enlightened, and reasonable. There may be culture enough within the gates of the Metropolis, but it is not a broad culture, or, rather, it is arrested culture. The young man who loves books and books only cannot be a highly-cultured person for his progress is limited. In the natural order, travel, observation, study of men and things, comes next, and the great defect in American life arises from the fact that there is no time to acquire real culture. Hence it is that our men and women, who are married or attend school, continue to read books "very frequently" but are (and really are) far more cultured than our men, who, upon entering business, throw aside books forever. Henceforth, the daily paper and the magazine suffice.

The business man has no time to read anything else. He knows little or nothing of the current literature, of the doings of the world of art, or the trend of philosophical thought in the world at large. If Paul could return to these earthy scenes taken place. He used to say, "If your women will learn anything, let them ask their husbands at home." Als! poor man, we've changed all that, and now the business man must turn to his better-half for information. The man who reads a new novel, the painting, the new play, the music score, etc. All we can say is, there is much culture in our big city, but it is not genuine; it is an arrested development. It lacks breadth, and definite purpose, and object. It is not deep enough to merit the name; but it may come later, when we "apply our hearts unto wisdom."

A new opera by Franchetti, entitled "Pouroucang," has just been presented at Milan. It represents a fine work, besides being of great originality. It is an opera on the lines of Rossini's "Barber of Seville," brilliantly orchestrated and full of choice melody.

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THOMAS M. HYLAND. . . EDITOR.

JULY, 1897.

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DAMROD'S OPERA PLANS.

Walter Damrosch, who returned from Europe recently, has completed arrangements for an opera season in French, Italian and German next winter. At the head of the company will be Mr. Damrosch, who has formed a partnership with Charles A. Ellis, manager of the Boston Symphony Orchestra. Mr. Damrosch devoting himself more exclusively in the future to the artistic direction of the company bearing his name.

The New York season will begin on Jan. 17, continuing for at least five weeks, and Mr. Damrosch and Mr. Ellis expect to add to the interest of it by the introduction of new operas which have met with great success abroad, or operas which have been composed specially for the American stage. The other in Dresden. The first, "Haschee," one-act opera, the scene of which is laid in Arabia, was composed by Herr von Chlumius, a talented musician who is also the author of the opera "The Death of the Emperor." The second is "Ulysses' Home Coming," by Büngert, which follows the Ulysses story in its Greek and secondary and palaces affording opportunities for novel and striking effects. It will be cast in the three principal characters as follows: *Ulysses*, Mr. Bishop; *Penelope*, Fräulein Heider; *Telemachus*, Mme. Gadski.

The Italian operas of the company will consist of the following operas: "Faust," "Roméo et Juliette," "Carmen" and "Manon"; in French; "Aida," "La Traviata," "Lucia," "La Figa del Regime," "Il Barbiere di Siviglia," "Pagliacci," in Italian; "Lohengrin," "Tannhäuser," "Flotow's 'Ivan the Tsar and Isolde,'" "Flying Dutchman," "Das Rheingold," "Die Walküre," "Siegfried" and "Gotterdammerung" in German.

In the German series to be given in French and Italian, Miss Melba will be the principal singer, and her reappearance in America will be made note worthy in that she will sing in three roles which she has never before sung here. These are Rosina in "Barber of Seville," and Aida, and the Daughter of the Regiment.

Of the members of last year's company, the following artists have been re-engaged: Mme. Gadski, Miles, Segard and Mattfeld, soprani; Herr Kraus, tenor; Herr Stehmann and Herr Fischer, bassi.

Several additions have been made, one of the most notable of which is the engagement of Fräulein Eder, soprano, soprano for the Brunnhildes, Edred, and Isolde. She is a young, very beautiful, and an exquisite singer. As she is the first singer of the Berlin Royal Opera, her leave of absence for the American season was obtained with great difficulty.

Whether Miss Lilli Lehmann will return for a few performances, is as yet unsettled, as she fears that she will not be able to stand the fatigue of another arduous opera season. The two first baritones, the former Metropolitan Opera House Company have been re-engaged. Mr. Bishop for the French and German, and Signor Campanari for the Italian roles.

Mr. Damrosch was fortunate in being able to engage a young and already famous French basso, Boulangue, from the Paris Opera, son of the famous old basso of that name, Herr and Frau Standig have also been added to the forces of the Damrosch Opera Company. The former will be remembered as the soprano of the Berlin Royal Opera and the Metropolitan Opera House under Dr. Leopold Damrosch. Frau Standig is mezzo-soprano of the Berlin Royal Opera, the first and only Brangäne at Bayreuth.

Herr Nicolaus Rothmühl, who was in the Damrosch Opera Company three years ago, has also been re-engaged for German roles, and for the roles of Raoul and Rhadamanth in Italian. Mr. Ellis, who is still abroad, is negotiating with a French tenor of rare vocal power.

A young Canadian soprano of great promise, Miss Toronto, who has just finished her studies with Mme. Marchesi, was heard by Mr. Damrosch, and immediately engaged for such roles as "Forest Bird," "First French Dancer," and for the French roles. She appeared with Tamagno in Paris, four weeks ago, with great success.

For the Italian operas, Mr. Damrosch has engaged the Italian maestro, Bimboni, as conductor. He is succeeded by the Naples Opera Company last year, and aroused general interest by his superior conducting of "Aida."

The revival of Rossini's master work, "Il Barbiere di Siviglia," is a highly interesting event. Miss Melba, Rosina (her first appearance in that role), Campanari as Figaro, and Boulangue as Basilio. Mr. Damrosch heard Mme. Melba sing in Berlin at a musical given in her honor by Dr. Joachim. This was really her first appearance in Germany, and her singing created a sensation.

BEETHOVEN CONSERVATORY OF MUSIC.

The Annual Concerts of the Beethoven Conservatory of Music took place on the 7th and 9th ultimo at the Fourteenth Street Theatre. The cozy theatre was tested to its utmost capacity by many friends and relatives of the Conservatory who enjoy these annual musical entertainments. The programs of the evenings were replete with excellent numbers, and the work of the pupils justified the high reputation and standing of the Beethoven Conservatory, for which the author has done noble work in the cause of music. Diplomas were awarded to the following graduates:

Misses Little Carter, Cora Brown, Sadie Payver, Elizabeth Smith, Helen Hopper, Gertrude Byrd, Anna Miles, Parson, Della Jordan, Ethel Rutherford, Blanche Marshall, Leon Koch, Ruby Miller, Jessie Miller, Ella Surguy, Eliza M. R. Rutherford, Billie Ann, Anna Young, Hattie Peters, Hannah Adams, Seddie June, Mamie Wilson, Louise Tremper, Emma Reinecke, Frieda Morlock; Mesdames L. Beckmeyer, T. D. Vickery, N. A. Settle, Jershma Lohman, Lotta N. Harlan; Mr. Dierker.

Gold medals were awarded to the following post-graduates:

Misses Ida Eckert, Katherine Steinbreder, Mattie Bartlett, Elizabeth Webb, Lillie Will, Mamie Pett-

ker, Louise Reller, Jennie McCormack, Cora Robinson, Elizabeth Eggers, Gracia Reinhart; Mrs. Isabella Wand Chapman; Mr. Geo. Flint.

The class was addressed by Rev. Dr. W. W. Boyd. Messrs. Waldauer and Epstein deserve every creditation on the success of their institution.

PERTLE SPRINGS CONVENTION.

The annual convention of the music teachers of Missouri, which took place at Pertle Springs, was a gratifying success from every point of view. The programmes were of the most interesting character, and were rendered by the leading artists of the State. Among the musical features were: Concerto, a solo piece of his Concerto, which was received with great enthusiasm. The magnificent duos, "Midsummer Night's Music," by Mendelssohn, transcribed for two pianos by Charles Kunkel, and arranged for two pianos by St. Louis, transcribed for two pianos by Messrs. Charles Kunkel and James Comath, were genuine treats. Mr. Kroeger's playing of his Concerto was most enjoyable. The playing of Mr. Charles Kunkel at the convention was a real treat to those who had never heard him, and a treat never to be forgotten. The music was but another proof that St. Louis holds within her confines one of the leading artists of the world.

Among those present were Mrs. Strong Stevens, Mrs. K. B. Brewster, Mrs. George Vich, Louis Comaroff, Carl Busch, Mrs. Charles Kunkel, Miss Little Kunkel, Mrs. Nellie Allen Parell, Mrs. Zilla Culp Lewis, Miss A. Kalkman, Miss H. M. Schilder, Miss Eddie Balmer, Smith, Mrs. W. H. Bonner, Miss Alice M. Hause, Mrs. D. Steele, Miss Jennie Rose, Miss Beulah Harris, Mrs. G. R. Wade, Miss Blanche Sherman, Miss May Tevis, Mrs. L. A. Corley, Miss Lillie C. Block, Miss Alice Jones, Mrs. Appy, Mrs. R. Atkinson, Miss Turpin, Mrs. Thiele, Miss Fults and Mr. J. Reton.

The next annual meeting will be held at Kansas City, Mo.

CITY NOTES.

One of the surprises of the music teachers' gathering at Pertle Springs was created by the new Eastern girl, who came by the invitation. Its magnificent singing quality, tone, even scale, power and phrasing were a revelation to all.

Charles Galloway, the young organist who is achieving fame in Paris, spent a few days here among his friends. Mr. Galloway is organist of the Church of the Holy Trinity, the second largest church in Paris, and has the well-earned emendation. Mr. Galloway is meeting with well-mixed success, and has the best wishes of a host of St. Louisans.

Mrs. Zilla Culp Lewis, of Webster Groves, won a great many admirers at the Pertle Springs Convention by her admirable singing. She has a brilliant soprano voice, and sings much more artistic soprano than alto.

A bright future is predicted for her. **Mrs. Nellie Allen Parell**, assisted by Miss Rose Ford, violinist, and St. Mark's Episcopal Church choir, gave a concert at Jerseyville, Ill., on the 22nd of July. The operetta "Belle-a-brac" was the interesting feature of the program, and was quite a hit. Mrs. Parell and Miss Ford acquitted themselves in their usual artistic manner, and were enthusiastically received.

Chas. Kaub, the popular violin soloist, has been engaged to play at the new grand opening of the Terrene.

Mrs. Clara Norden, a very talented pupil of Victoria, has left for Europe, where she will spend several years under the leading masters there.

A brilliant future is predicted for this young pianiste.

Teachers and students will be glad to learn that Edward Boerner is now publishing a series of duos for two voices that will be a revelation of their private repertory. These duos will be a revelation to the musical world, and will be widely sought after by teachers, colleges, academies, conservatories, etc.

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Mr. Ffrangcon Davies has returned to England, but will be heard in this country in March, April and May of next year.

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SIXTH, OLIVE AND LOCUST.

ON BLOOMING MEADOWS.

CONCERT WALTZ.

Moderato.

92.

Julia Rive King.

The P. signifies Ped.

376 - 11

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4 Waltz. *d*. - 80.

N.B. The small notes are ad lib.

Con brio.

376 - 11

5

f Ped. * Ped. *

f Ped. * Ped. *

cres. Ped. * Ped. *

dolce. Ped. * Ped. *

8
Ped. * Ped. *

cres.-*een.* Ped. * Ped. *

dol. Ped. * Ped. *

8
Ped. * Ped. *

cres. Ped. * Ped. *

2 3. 1 Ped. * Ped. *



Musical score page 6, measures 5-8. Treble and bass staves. Measures 5-7: 3/4 time, 2/3 key signature. Measure 8: 2/2 time, 5/4 key signature. Pedaling is indicated by 'Ped.' and a star symbol. Dynamics: crescendo (cresc.) and decrescendo (decresc.)

Musical score page 6, measures 9-12. Treble and bass staves. Measures 9-11: 3/4 time, 2/3 key signature. Measure 12: 2/2 time, 5/4 key signature. Pedaling is indicated by 'Ped.' and a star symbol.

Musical score page 6, measures 13-16. Treble and bass staves. Measures 13-15: 3/4 time, 2/3 key signature. Measure 16: 2/2 time, 5/4 key signature. Pedaling is indicated by 'Ped.' and a star symbol.

Cantabile.

Musical score page 6, measures 17-20. Treble and bass staves. Measures 17-19: 3/4 time, 2/3 key signature. Measure 20: 2/2 time, 5/4 key signature. Pedaling is indicated by 'Ped.' and a star symbol.

Musical score page 6, measures 21-24. Treble and bass staves. Measures 21-23: 3/4 time, 2/3 key signature. Measure 24: 2/2 time, 5/4 key signature. Pedaling is indicated by 'Ped.' and a star symbol.

7

Ped. Ped. Ped. * Ped. Ped. Ped. *

cres- cen- do

Con bravura.

Con bravura.

The image shows a page of sheet music for a piano, consisting of six staves of musical notation. The music is written in common time and includes various dynamics such as 'Ped.' (pedal), 'cres.', 'cen-do', and 'f' (forte). The notation features a mix of treble and bass clefs, with some staves using both simultaneously. The piano keys are indicated by vertical stems with dots or dashes, and the music is divided into measures by vertical bar lines. The overall style is complex and typical of classical piano literature.

10

Finale.

Finale.

Measures 111-120:

- Measure 111: Treble clef, 2/4 time, B-flat key signature. Dynamics: p , f . Pedal markings: $\#$, $\#$.
- Measure 112: Treble clef, 2/4 time, B-flat key signature. Dynamics: f . Pedal markings: $\#$, $\#$.
- Measure 113: Treble clef, 2/4 time, B-flat key signature. Dynamics: f . Pedal markings: $\#$, $\#$.
- Measure 114: Treble clef, 2/4 time, B-flat key signature. Dynamics: f . Pedal markings: $\#$, $\#$.
- Measure 115: Treble clef, 2/4 time, B-flat key signature. Dynamics: f . Pedal markings: $\#$, $\#$.
- Measure 116: Treble clef, 2/4 time, B-flat key signature. Dynamics: f . Pedal markings: $\#$, $\#$.
- Measure 117: Treble clef, 2/4 time, B-flat key signature. Dynamics: f . Pedal markings: $\#$, $\#$.
- Measure 118: Treble clef, 2/4 time, B-flat key signature. Dynamics: f . Pedal markings: $\#$, $\#$.
- Measure 119: Treble clef, 2/4 time, B-flat key signature. Dynamics: f . Pedal markings: $\#$, $\#$.
- Measure 120: Treble clef, 2/4 time, B-flat key signature. Dynamics: f . Pedal markings: $\#$, $\#$.

Pomposo.

This image shows two staves of a musical score. The top staff is for the orchestra, featuring multiple parts (strings, woodwinds, brass) and a piano part. The bottom staff is for the piano. The music is in common time, with a key signature of one flat. The vocal line continues from the previous page, with lyrics like "cre - - - cen - do". The piano part includes several踏板 (Ped.) markings. Measure 11 ends with a forte dynamic (ff) and a repeat sign. Measure 12 begins with a piano dynamic (p) and continues the vocal line.

The image shows a musical score for piano, consisting of five staves of music. The score is written in a combination of treble and bass clefs, with a key signature of one flat. The music includes various dynamic markings such as 'f' (fortissimo), 'p' (pianissimo), 'cres.' (crescendo), and 'dec.' (decrescendo). Pedaling instructions are provided throughout, with labels like 'Ped.', 'Ped. #', 'Ped. *', and 'Ped. -'. The score is divided into measures by vertical bar lines, and each measure contains multiple notes or chords. The overall style is complex and expressive, typical of a classical piano piece.

12

p dolce

Ped. * Ped. *

cres *-cen* *-do.*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

f

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Animato.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

To abbreviate go from Φ to \check{X} , page 13.

8.

Cres.

Ped. * Ped. *

f

Ped. * Ped. *

cres. - een - do *f*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

f

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

molto cres - een - do. *ff* *f* *f*

Ped. *

HUMORESQUE.

Op. 5. N° 4.

Alla marcia d - 88.

Ernest R. Kroeger.

The musical score is composed of eight staves of music. The first staff begins with a dynamic of *p.p* and a tempo of *misterioso*. It features a bass clef, common time, and a key signature of one flat. The second staff starts with *cres.* and includes dynamics like *l.h.*, *f*, and *ff*. The third staff contains measures with *Ped.* (pedal) markings. The fourth staff ends with a dynamic of *p.p*. The fifth staff begins with *p.p* and *l.h.*, followed by *cres.* The sixth staff includes *Ped.* markings. The seventh staff ends with a dynamic of *p.p*. The eighth staff concludes with a dynamic of *ff* and a final instruction of *Fine.* The score is filled with various dynamics, including *p.p*, *p*, *f*, *ff*, *cres.*, *l.h.*, and *rall.* Performance instructions like *Ped.* and *cen.* are also present.

4 Poco meno mosso e tranquillo.



a tempo. $\frac{3}{4}$

rit.
N.B. The Ps signify Ped.

a tempo. $\frac{3}{4}$

rit.
N.B. Small hands may omit the Cs marked thus:

a tempo. $\frac{3}{4}$

riten.
a tempo. $\frac{3}{4}$

N.B. Small hands may omit the Cs marked thus:

a tempo. $\frac{3}{4}$

dim.
uen.
do
rit.

Da Capo al Fine.

rit.
746 - 3

DOST THINK OF ME?

(DENKST DU MEIN.)

NOCTURNE.

Edouard Schütt Op.28.

Andantino tranquillo ♩—104.

molto cantabile.

ad lib.

rit.

a tempo.

cresc.

Ped.

The P signify Pedal.

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stringendo.

f.

strepito.

Ped. * Ped. * Ped. * P * P * Ped. * Ped. * Ped.

onset.

accel.

accel.

* Ped. * P * P *

ritard.

L. h.

L. h.

a tempo.

Ped. * Ped. * Ped. * Ped. Ped. Ped. Ped. * Ped.

Ped. * Ped. * Ped. * Ped.

OUR DAISY.

YORK.

Jules Miller.

Mazurka time $\text{♩} = 132$.

Leggiero.



Trio.

Piano sheet music for the Trio section, starting with a treble clef. The right hand plays eighth-note patterns with grace notes, while the left hand provides harmonic support. Pedal markings ('Ped.') with asterisks are present.

Piano sheet music for the Trio section, continuing from the previous section. The right hand continues its eighth-note pattern with grace notes, while the left hand provides harmonic support. Pedal markings ('Ped.') with asterisks are present.

Piano sheet music for the final section, starting with a treble clef. The right hand plays eighth-note patterns with grace notes, while the left hand provides harmonic support. Pedal markings ('Ped.') with asterisks are present.

f

Piano sheet music for the final section, continuing from the previous section. The right hand plays eighth-note patterns with grace notes, while the left hand provides harmonic support. The dynamic is marked *f*. Pedal markings ('Ped.') with asterisks are present.



OUR BANNER.

MARCH.

Paul Jones. Op. 70.

Maestoso. $\text{♩} = 132$.

Secondo.

The first system of the musical score consists of two staves. The top staff is in common time and has a key signature of one flat. It features a bassoon part with dynamic markings *f*, *p*, and *f*. The bottom staff is also in common time and has a key signature of one flat. It features a bassoon part with dynamic markings *f*, *p*, and *f*. Pedal instructions are provided below each staff, indicating specific notes to be held by the pedal. The tempo is marked as $\text{♩} = 132$.

The second system of the musical score consists of two staves. Both staves are in common time and have a key signature of one flat. The top staff features a bassoon part with dynamic markings *p* and *mf*. The bottom staff features a bassoon part with dynamic markings *p* and *mf*. Pedal instructions are provided below each staff.

The third system of the musical score consists of two staves. Both staves are in common time and have a key signature of one flat. The top staff features a bassoon part with dynamic markings *mf* and *f*. The bottom staff features a bassoon part with dynamic markings *mf* and *f*. Pedal instructions are provided below each staff.

The fourth system of the musical score consists of two staves. Both staves are in common time and have a key signature of one flat. The top staff features a bassoon part with dynamic markings *f* and *p*. The bottom staff features a bassoon part with dynamic markings *f* and *p*. Pedal instructions are provided below each staff.

1397-8

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OUR BANNER.

MARCH.¹

Paul Jones. Op. 70.

Maestoso. $\text{d} = 132.$

Primo.

1
2
3
4
5
6
7
8
9
10
11
12

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

4

Secondo.

Piano score for page 4, Secondo section. The score consists of two staves. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one flat. The music is in common time. The first measure starts with a dynamic of *f*. The second measure begins with a dynamic of *f*. Pedal markings are present under the notes in both staves, indicating specific pedal points. The measures show a rhythmic pattern of eighth and sixteenth notes.

Continuation of the piano score for page 4, Secondo section. The top staff starts with a dynamic of *p*. The bottom staff starts with a dynamic of *p*. The music continues with a rhythmic pattern of eighth and sixteenth notes, with pedal markings under the notes.

Continuation of the piano score for page 4, Secondo section. The top staff starts with a dynamic of *p*. The bottom staff starts with a dynamic of *p*. The music continues with a rhythmic pattern of eighth and sixteenth notes, with pedal markings under the notes.

Marziale.

Piano score for the Marziale section. The score consists of two staves. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one flat. The music is in common time. The first measure starts with a dynamic of *f*. The second measure starts with a dynamic of *mf*. The third measure starts with a dynamic of *f*. The fourth measure starts with a dynamic of *mf*. The fifth measure starts with a dynamic of *f*. Pedal markings are present under the notes in both staves. The measures show a rhythmic pattern of eighth and sixteenth notes.

1397-8

Primo.

5



Cantabile.

Musical score for the Cantabile section, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 6-10 continue the rhythmic pattern from the Primo section, with eighth-note chords and pedal points marked with asterisks (*). Measure 10 ends with a dynamic marking of mf.

Musical score for the Marziale section, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 11-15 feature eighth-note chords and pedal points marked with asterisks (*). Measure 15 ends with a dynamic marking of f.

Marziale.

Musical score for the Marziale section, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 16-20 continue the eighth-note chord pattern with pedal points marked with asterisks (*). Measure 20 ends with a dynamic marking of ff.

Secondo.

6

Ped. *

Ped. # P # P

Ped. # Ped. *

f

f

Ped. #

Ped. #

Ped. #

Ped. #

Ped. #

Ped. #

1897-8

Primo.

7

The musical score for the Primo part of a piece, page 7. The score is written for two hands on a four-line staff system. The key signature is one flat (B-flat). The time signature varies throughout the page. The music includes dynamic markings such as *f*, *mf*, and *p*. Performance instructions like "Ped." and asterisks (*) are placed under specific notes and measures. Fingerings are indicated above many notes. The page concludes with the year "1897-8".

Secondo.

Musical score for piano, Secondo section. The score consists of two staves. The top staff is for the right hand and the bottom staff is for the left hand. The key signature is three flats. The tempo is indicated as $\frac{5}{4}$. The dynamics are p (piano) and $\frac{4}{2}$ (fortissimo). The performance instructions include "Ped." and "*" under the notes. The measure ends with a fermata over the right-hand note.

Continuation of the musical score. The key signature changes to two sharps. The tempo is indicated as $\frac{2}{3} \frac{3}{2} \frac{2}{3}$. The dynamics are mf (mezzo-forte) and $\frac{4}{2}$. The performance instructions include "Ped." and "*" under the notes. The measure ends with a fermata over the right-hand note.

Continuation of the musical score. The key signature changes to one sharp. The tempo is indicated as f (forte). The dynamics are f (fortissimo) and $\frac{4}{2}$. The performance instructions include "Ped." and "*" under the notes. The measure ends with a fermata over the right-hand note.

Continuation of the musical score. The key signature changes to one sharp. The tempo is indicated as f (forte). The dynamics are f (fortissimo), $cres.$, $cen.$, $do.$, rf , and ff (ffff). The performance instructions include "Ped." and "*" under the notes. The measure ends with a fermata over the right-hand note.

Primo.

Cantabile.

The musical score consists of ten staves of piano music. The first staff begins with a dynamic of *mf*, followed by a series of eighth-note chords. Subsequent staves feature various dynamics including *f*, *mf*, and *ff*, along with fingerings such as 1, 2, 3, 4, and 5. The踏板 (Ped.) markings are placed under specific notes throughout the piece. The music is divided into sections by bar lines and includes several measures of rests.

ONE MORNING, OH, SO EARLY.

Words by I. Ingelow.

(DES MORGENS EINST SO FRÜHE.)

A. S. Gatty.

Allegretto ♩ = 92.

3. Frühling, schön der Morgen, theu'res Lieb'chen, theures
1. Des Morgens einst so frü-he, theu'res Lieb'chen, theures

1. One morning, oh, so ear-ly, my be-lov-ed, my be-
3. April, fair the morning, my be-lov-ed, my be-

3. Liebchen, Und auch uns harr'sich solch ein Morgen, Birgt im Schosse uns die Zeit. Hör'mein Fle-hen arum, metü
1. Liebchen, Sangen Vöglein froh und munter, Sangen sich ohn' En-de zu. Sang die Dros-sel in dem,

1. lov-ed, All the birds were singing blithly As if nev.er they would cease; Twas the thrush sang in the
3. lov-ed, Now for us doth springs bright morning Wait upon the years in - crease, Let my voice be heard that

3. Bit-ten, Nicht nach Ruhm und nicht nach Eh-re Nein, doch Lie-be mir be-sche-re Ja der Lie-be Se-lig-
1. gar-den: "Hör'l die Mä-re, hörl die Mä-re!" Sang die Lerche! Gib uns Eh-re! Sang die Taube! Gib uns

1. garden, Hear the sto-ry, hear the sto-ry! And the lark sang "Give us glory," And the dove sang "Give us
3. ask-eth, Not for fame and not for glo-ry, Give, for all our life's dear story, Give us love, and give us

1. 1. Ruh!...
1. peace!"

2. Und ich lauschte, oh so
2. Then I lis-ten'd, oh, so

2. Frü-he, theu-res Liebchen, theures Liebchen, Auf das Gurren et- ner Tau-be aus dem Wald, Mein Lieb, dem

2. Wald. Als die Nach-ti-gall froh-lock-te: "Gieb uns Ruhm für unsre Tö-ne!" Und Zaunkönig: "Gieb uns

2. Schö-ne! Klangs zur Antwort! "Lieb' gieb bald!" Klangs zur Antwort! "Lieb' gieb bald!" Klangs zur Antwort! "Lieb' gieb rit."

bald!" 3. Schönder kett. Nein doch Lie-be mirt be-sche-re, Ja der Lie-be Se-lig-keit.....
a tempo. Close of 3rd verse. ad lib.

MY TROUBADOUR.

(MEIN TROUBADOUR.)

Translation by H. Hartmann.

W. D. Armstrong.

Moderato. $\text{♩} = 80$.

Horch, aus des Hain - es Kro - -nen Ein Ständ - chen sanft er - - tön - - en! Der

Hark! from the orchard hid - den, A ser - - e nade un - bid - den! And

'schmetz - end süs - se Schall..... Ver - rieth dich, Nach - ti - gall..... Nem,

by this dain - ty clew..... Ro - bin, I know its you..... No,

du kannst mich nicht täu - - schen; Aus tau send Welt - ge - räu - - schen Schwingt

you can not de - cieve me, Pre - tend - ing that you leave me; I

4 doch dein Lied em - por Ach Ich hör' dich, ich hör' dich.
f

found you out, you dear, you. I hear you. I hear you!
dim. *ad lib.*

f

dim.

Nun von der wei - ten Flur..... Ent - zückst du, Trou - ba - dour..... Dein

2. Now on the meadow floor..... The scar - let trou - ba - dour..... Such

Lied ist sinn-be - rausch - end, Die Vög' - lein schwei - gen, lausch - end, Der

mel - o - dy is let - ting The sun for - gets its set - ting! Your

Bach selbst steh - et still Lie - der er ler - nen

mus - ic - beat - ing heart ! Doing your lit - tle

will Bist du auch klein und schlicht, Ver -

part You shall be seen and heard, Though

ges - sen wirst du nicht Und könn - te nie - mand sehn dich, Man

cres. you are but a bird So nev - er, fear you fear you, I

cres. Ped. Ped.

hörst dich, man hört dich.

hear you. I hear you.

Ped. Ped. Ped. Ped.

1443 - 8

ON THE ORIGIN OF MUSIC.

Development of melody from rude savage cries and crude rhythmical instruments presents a difficult study, but the accuracy of the conclusions based chiefly on the knowledge of prehistoric instruments has a high degree of certainty. Prof. Wilson, of the Smithsonian Institute, is said to have prepared an elaborate paper on the origin of music, and his leading ideas are given in the following press summary:

"Writers on music say that the introduction of文明 of music by Pythagoras is a bold invention; but the Prof. Wilson says it is merely a conjecture. From his present knowledge of these early instruments, he is able to go further. The drum and rattle of the savage give forth but one tone, and their music consists in strokes or shakes of the rattle. Pythagoras, however, found a musical structure which in the possession of the Smithsonian Institute gave but a single note, but those of later periods had two, and some as many as five notes, although the officers at the Smithsonian can hardly make out wherefrom. Drums and rattles, however, have had different pitches and given different notes, but there is nothing to show that they were intentionally so. It is believed that if pitch, in the sense of melody, was considered, it is evidence of a higher grade of civilization than that of the savages, but that with which they have been created. In the music of the savage tribes of to-day, a few sounds are used, differing in pitch, but there is not sufficient reason to believe that these sounds correspond as regards their gradations with any regular musical system."

"To get traces of systems one must resort to nations more civilized. In the case of some ancient nations, treatises on music are found, in which the relation of the sound and the modes of using them are described. In some cases, however, a part of these theories is substantially as follows: The cry or noise or sound made by the voice of man is the cry, as it is to-day with the human infant, and was without meaning, beyond possibly the effort to attract attention. As man grew up, the cry was changed to represent passion, and, finally, by 'enunciation,' to become articulate, and so grow into language. About this time came modulations of the voice. Diderot says that the fundamental principle of music is that it is a way of expressing passion and pain." Prof. Wilson says that some animals, especially birds, have the power of music without that of language. It is believed to express the same sentiments of passion as does music when expressed by man in his language. Diderot says, does not singing exist among animals, independent of articulate language?"

"The lark, the blackbird and the thrush, all have their songs, which, repeated again and again, are recognized by the canary, the mockingbird, and the catbird sing not only in their natural voices but can also train themselves to sing in my variations, not to execute new airs entirely. Darwin reports that he heard a baboon which modulated its voice to the extent of an octave. According to another writer, the song birds, companion to the lark, are found in troops in certain places in the heart of Africa, and give concert by striking wood of various kinds, trees standing, logs lying, or branches spreading with rods or poles, keeping time and forming a sort of harmonic base, and then singing in unison. If this be true, says Prof. Wilson, these would seem to be musicians in the lowest scale, and this to have been the most primitive musical instrument. If the lark was the origin of vocal music, so the noises of nature are to be considered the origin of musical instruments."

"It was reserved for the white race to create the true art of music as it is heard by modern ears, but, the different nations composing this race seem to have very much the same notions as to the solution of the problem. The Egyptians, for example, which must have had considerable extent and variety. They had an octave, which was subdivided into a number of different parts. The music of the Chaldeans, Babylonians and Phoenicians may be assumed to have been similar to that of the Egyptians. Assyrian bas-reliefs on monuments dating from 1000 B. C. represent musical instruments which may possibly have been many centuries older than the instruments on which they were represented. Much importance is attached to the Hebrews for their music, but nothing could be learned by Prof. Wilson as to its tonality. The music of the Arabs had extraneous many complications. They had the fifth and the octave, as in the modern scales, but their resemblance to ours here lies in their own being divided into sixteen parts. In Sanskrit literature, Prof. Wilson found traces of a distinct musical system in India, some 3,000 years old, which is still cultivated there."

"The Persians, so far as the early history of music can be made out, seem to have been the originators of modern music. The Aryans of Persia, like those of India, had a great liking for minute intervals of sound, for they divided the octave into twenty-four parts, which would be equivalent to

what would be called quarter tones, each interval being half a semitone. Early Greek music is enveloped in mystery. The first indications of a regular system were found by Prof. Wilson, who lived 200 years before the siege of Troy, or 1400 B. C. Then came Pythagoras, whose genius as a philosopher enabled him to make great improvements in the capabilities of music, but he also established for the art a definite and scientific basis, intelligible and available for all time. Prof. Wilson believes him to have been the founder of theoretical music; for he was the first to conceive the law which governs the motions of sounds to each other, and also the motions within the domain of our air philosophy. The way in which Pythagoras effected this was by means of stretching the string on the lyre. He had acoustics enough to perceive the fundamental note, and by the use of the pegs of the instrument made an exact definition of the pitch of the note sounded. Hence, he was enabled to attach to each sound a certain numerical value, establish positive and definite relations between the notes, and thus, by means of numbers, music and mathematics. Out of his investigations, it is known, the diatonic scale grew into being. Two hundred and fifty years after Pythagoras, Euclid, 300 B. C., described Pythagoras's formula and made a basis for the Greek melody of 2,000 years ago."

MR. WOLFSOHN'S LIST OF ARTISTS.

Henry Wolfsohn has arrived from Europe, direct from the summer home of Rosenthal, the pianist, in the Tyrol. The latter has fully recovered his health, and will return to America next week. Mr. Wolfsohn recently wrote to the German newspapers, denying the published reports that he had married or intended marrying the lady who nursed him during his illness here, adding that he did not intend committig bigamy, and is still wedded to his piano. He will open his season with a recital at Carnegie Hall on November 15.

Other artists whom Mr. Wolfsohn will bring over next season are Mr. and Mrs. Georg Henschel, who will give a series of recitals beginning in San Francisco in October; Julius Klemm, who will play Paganini violin concerto on the cello; Henri Marteau, the violinist, who has just completed his three years' military service in France; Firanee Davies, the baritone; Mme. Barré, an American dramatic soprano, who has had a successful tour with the French company; Mme. Brionna, the contralto, who will give song recitals, and, possibly, Mme. Sedlmair.

The Imperial Opera House in Vienna, like our own Metropolitan, has its financial troubles, says *Music Trade Review*. Even with its large company, fine chorus and orchestra, and its elaborate scenic productions, the expenses of the establishment are undoubtedly much less than those which the New York Grand Opera House incurs. The costs in Vienna are comparatively small, and the entire cost of the season's artistic features is on a much lower scale. The Emperor grants to the management a subscription of \$120,000 and the use of the theater. Here management of the opera sets only the Metropolitan building. The expense of the opera amounted this year to \$50,000. The deficit at the Imperial Opera House this year amounted to \$30,000, which may not be a very large sum, but is, however, a heavy loss, especially, on account of the capital of musical taste in conducting grand opera without loss. Another experience of the theater is similar to that of the Metropolitan—the losses have come from the production of new works which did not prove popular with the public. The Imperial Opera of Vienna, which has had a large audience, reported this year a deficit of \$28,000. There were, however, special reasons for this large loss that do not always exist. But both the opera and the theater fall every year to cover their expenses.

Have any of those people who are indifferent to words music, and who assign to it little or no importance, ever thought what a dreary old world this would be if all the music were taken out of it? Birds without song, brooklets without melody; no drowsing bees, no warblings of nightingales, no crooning of doves, no murmuring of blossoms, no symphony of sweet sounds; beauty without harmony; art without tone, emotion without utterance; sound without rhyme! Think of such a world! No music to lubricate the joints, no soft sounds to touch the heart, no melody to enliven the spirit, no music to stir the marches, no notes of victory, no song of praise, no music of the soul! What a dejected world it would be! The thought is abhorrent. The heart, and man's spirit, Music is innate in his nature, and man cannot live as man without it. Let us have more music—scientific, therefore, practical, and every other way. The higher and broader our world of music, the more will the happiness of mankind be augmented.—*Ex.*

MAJOR AND MINOR.

Sig. Pizzi has discovered a mass composed by Donizetti for the funeral of Bellini, in 1836. It will be performed in August in the Cathedral at Bergamo, with a grand orchestra, chorus and soloists.

On one occasion, at a party given by Sir John Millais, Lady Hale Ross to play the violin, when, her intense amazement, she heard Landseer exclaim "Good gracious! A dog playing the fiddle!" On the other hand, an old-fashioned dame, when she saw a gentleman sit down to the piano, contemptuously remarked, "I wonder if the creature can see!"

It is announced that the performances at Bayreuth this year will include among other artists the brothers De Reszke, Peter Elsh Gurnani and Frau Schmalz, who sang the roles of Brünnhilde and Sieglinde in the performances of the "Nibelungen Ring." Herr Burgstaller and Herr Gruning will share the part of Siegfried, Herr Ferron and Herr von Roby will appear as Wotan, and Herr Gruning and Herr Vogl will be the Siegmund.

After half a century of neglect Paris is preparing to do justice to the school of Chopin, who was so much at home in the French capital, and who is buried in the Pere la Chaise Cemetery. A tablet is to be placed on the house in the Place Vendome where the great musician died in 1849, and his name is to be given to a square, not indeed in Paris itself, but in the suburbs of Paris. The committee which had been formed under the presidency of M. Massenet to erect a monument to Chopin has not been idle. It has chosen a sight for the monument in the Parc Monceau, and intrusted its execution to M. Leumont-Meurice, who expects to finish his work in

Leonecavallo has determined henceforth to write entirely on modern subjects. This step is due to the fate of his Medici at Vienna. "We younger men must keep clear of the great musical epos, that Richard Wagner has, once for all, taken from our hands," said Leonecavallo in a recent interview. In this connection we could do no worse than imitate him more or less. That none of us can ever reach him, not to say surpass him, is my thorough conviction. To this art form he gave his highest perfection, and we should only injure ourselves by slavishly imitating him. By diligently cultivating our own individuality, of diligently cultivating our own individuality, of Trifly" will be Leonecavallo's first effort on the lines of his recently expressed ideas.

The report having spread that Giuseppe Verdi, the distinguished composer, was suffering from a most serious illness at Busseto, the President of the Chamber of Deputies, Mr. Sartori, telegraphed for news of his condition to the Mayor of Busseto.

The Syndic replied immediately, and the Chamber was in session when this telegram was read from the tribune :

"The illustrious maestro is in good health."

The Deputies received the news with prolonged applause and other manifestations of joy.

At 10,000 feet above sea level, in the mountains of Andes, as to the greatest distance at which a man's voice could be heard without telephone means, it appears that eighteen miles is reported as the longest distance on record at which a man's voice has been heard; this is related, having occurred in the Grand Canyon of Colorado, where one man shouted into a megaphone and another man heard him plainly heard at the other end, some eighteen miles away. Lieutenant Foster, on Parry's third Arctic expedition, found that he could converse with a man at a distance of 100 yards, and that he could hear one sail and a quarter distant, and Sir John Franklin said that he conversed with ease at a distance of more than a mile. Dr. Young records that at Gibraltar the human voice has been heard at a distance of ten miles.—*The Household.*

The London *Spectator* gives an account of experiments made to determine the sensibility of animals to music. In each experiment the violin would first be played, and then the flute and the piccolo, gradually louder and louder. The sharp, high-toned piccolo would then follow, and then the flute. The effect was often startling. The tiger, for example, listened intently and with evident pleasure to the piccolo, and then the piccolo was first, with the violin, ragefully up and down the cage, ran on its hind legs, shook its head and ears, and lashed its tail from side to side. The flute, however, calmed it at once, and, coming to the bars of the cage, it listened intently. The ostrich, however, was in the same cage, but was not so violent in expressing their emotions. Violin music was often so agreeable to them that they would drop their food and listen very attentively, while the piccolo almost invariably disturbed their anger. The tiger, however, preferred the flute and was enraged at the piccolo, as was also the ostrich. The wild asses and zebras left their food when the violin began to play, and ran over to hear it. The piccolo, however, soon sent them back again.

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The Apollo Club began a new year with a banquet at the St. Nicholas Hotel. President Lester Crawford officiated.

The officers were re-elected as follows: Director, Prof. G. Riven, President, Lester Crawford; Vice-President, Charles Wiggins; Secretary and Treasurer, T. J. Wright; Librarian, Paul Bowman; Stage Manager, M. Nahm; Executive Committee, Will Stanard, W. M. Tompkins and Walter Gilliam.

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